

(Sonata for violin and piano of Ravel, p. 3)

who. An Elucidation in transition and As a Wife Has a Cow: A Love Story in transition and "lament" for Juan Gris in transition and a reprint of Tender Buttons in transition and a bibliography of the writings of Gertrude Stein until 1929 in transition and Four Saints in Three Acts in transition. A Everett Austin, Jr. will Four Saints in Three Acts in the Auditorium of the Avery Memorial in Hartford by The Friends and Enemies of Modern Music during the 1933-1934 winter season who he will. My Dear Virgil from Bilignin he must be told of the considerable commercial value of my name he must be reminded therefore we will keep it fifty fifty as you like cuts of course but what will be the effect on the Maypole dance in Act II Florence Stettheimer has done an extravagant setting with a sky of cellophane with palm trees with pink tarlatan bows foilage and the costumes will be cardinal red purple green and the wedding/funeral march will have a black-canopied baldachin with ostrich plumes flooded with white white light. February 7, 1934 and after the roll of drums Saint Thérèse I was there in purple with a double chorus of angels and saints and the blue cellophane cyclorama "To know to know to love her so. Four saints prepare for saints. It makes it well fish. Four saints it makes it well fish" and Saint Thérèse and her ego were photographed not since Le Sacre du Printemps listeners should Virgil Thomson suggests "not try to understand the words of this opera literally or to seek in the music of it any direct reference to Spain. If, by means of the poet's liberties with logic and the composer's constant usage of the simplest formulae in our musical vernacular, something is evoked of the gaiety and the mystical strength of lives consecrated to a nonmaterial end, the authors will consider their message to have been communicated" Saint Thérèse does paint an Easter egg. The seventh again the seventh when we will fly to Chicago for Four Saints in Three Acts in November of 1934 in Colonel McCormick's private box in Chicago in Louis Sullivan's auditorium and Virgil Thomson was the conductor it was what should be it was "We met everyone and I always do like to be a lion. I like it again and again, and it is a peaceful thing to be one succeeding" with words free words untied words in paradise with the saints with the "Pigeons on the grass alas" "Last Act" repeat.

(L'Aire: 2-7-76)